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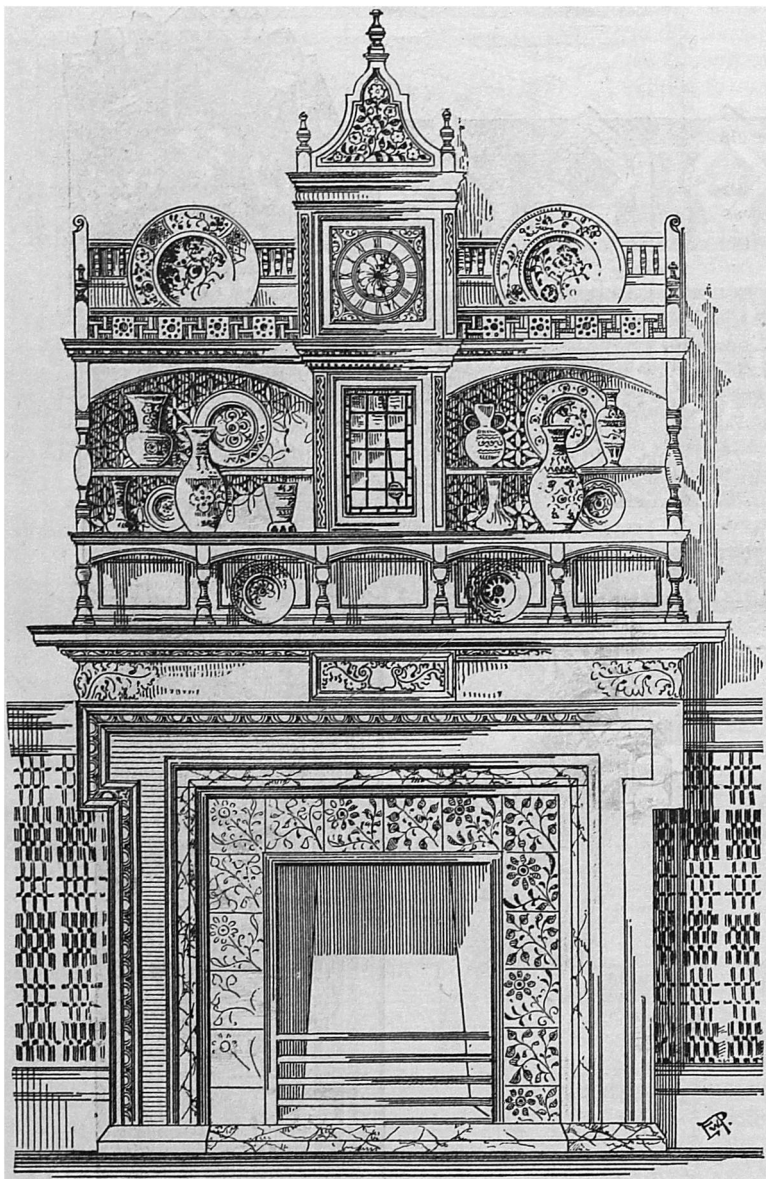
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NUMBER 7. AN INEXPENSIVE CHIMNEY-PIECE.

fully studied pattern. The ordinary straight strips, alternate walnut and ash, and the herring-bone, equally common, have nothing to recommend them to notice. When finished, marqueterie must be highly polished (waxed and rubbed down to an almost metallic surface), and then it requires constant attention to keep it up to a proper standard—a work distasteful to servants, and one they will shirk whenever the opportunity is afforded them.

HOUSE HEATING AND VENTILATING.

THE *London Lancet* describes an experiment recently made by Dr. Hogg, of Chiswick, in warming, cooling, and ventilating a dwelling. The house had not been built long enough to thoroughly test the means for cooling the compartments, but the warming and ventilation worked admirably. "None of the windows can be opened. There is but one fireplace, that in the kitchen. Underneath the hall a large passage is used as the intake of fresh air. Here it can be cooled in summer by ice or water spray, while in winter it is warmed by hot steam pipes, which are economically heated by a small coke stove. The air then passes up into the hall, from which it is only separated by an iron trellis-work, and travels into every room of the house by apertures made in the skirtings and cornices. In the ceiling of each room there are one or two openings and exhaust shafts, leading to the foul air chamber in the roof of the house. To produce the exhaust suction a large shaft runs from the foul air chamber down to the back of the kitchen fire, where the heat of the boiler and the fire suffice to attract the air. From the back of the kitchen fire, in the basement of the house, the air again travels up. A square brick shaft or chimney conveys it through the roof and into the open. In the

center of this shaft is a circular metallic flue, which carries away the smoke of the kitchen fire, and this flue, always more or less heated, stimulates the current of air. A comparison of the minimum velocity of which the air moves forward in the extracting flues (200 feet per minute) with the cubic contents of the house, shows that the atmosphere is entirely changed throughout the dwelling once in every twenty minutes. The result is obtained imperceptibly—that is, without the slightest draught; yet ten persons smoking in one room felt no inconvenience, and next morning there was not the slightest trace or taint of tobacco odor remaining."

It is claimed that in addition to the equal heating of the entire house, the cost of fuel is reduced one-third from that of the ordinary method. But as the common way of heating houses in England is by open grates, this proportion might not be applicable to the American system of furnace or stoves.

LUSTRA PAINTING.

THIS art having now passed through the test of public approval may be said to have taken its place among the permanent pursuits of the tasteful. It is like nothing whatever that has preceded it, but it has been said, among other things, to remind one somewhat of old Spanish decorated leather, of ancient illuminated manuscripts, of cloisonne enamel, of Gubbio ware, and generally of monkish work

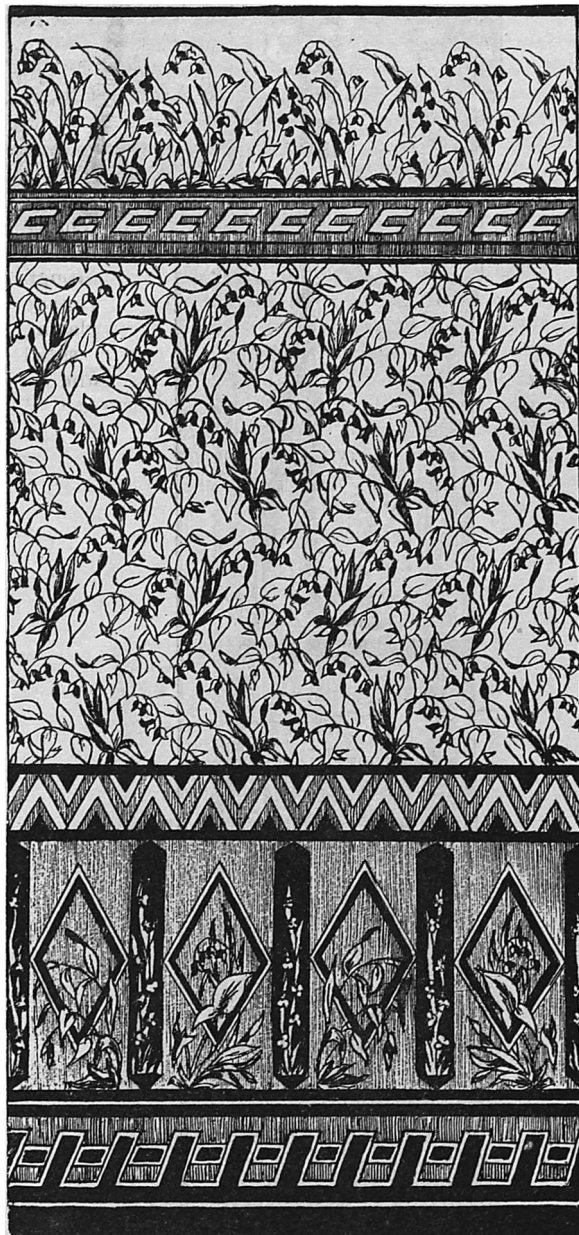
and the work of ladies of the medieval period. It has moreover been applied to modern design, to which it gives a peculiar character; refining and at the time imparting to it a tinge of quaintness.

The operation is simple. A design having been chosen, it is transferred by one of the usual methods to any fabric—furniture, velvet, satin, linen or cloth. This, as the operator chooses, may or may not have an outline of needlework. The paints are dry powders with a metal basis, which gives the finished work, when viewed in different positions, as decoration always must be, the reflections and varied play of light which metallic surfaces always lend themselves to. There is no one of these colors of precisely the same tone as any artist's color; they have a character distinctly their own and include a very considerable range—greens, blues, reds, browns, golds, purples, silver, yellows, lilac. A little of the color is tipped out into a well-shaped china palette, a little of the prepared liquid medium is added, a stir is given with the brush, and it is ready to lay on.

How it looks when it is laid on depends, of

course, greatly on the taste, feeling, and discrimination of the painter; the greater the knowledge and skill, the higher the nature of the result in most cases. "In most cases," because this art lays claim, and does so genuinely, to what no other art ever professed to, namely, that the wholly instructed can, merely by the use of their own natural senses, produce results which are not only highly respectable but will very often successfully compete with the work of a skilled painter.

There is scarcely any kind of internal decoration for which this work is not adapted. Wall hangings, curtains, mantel-borders, screens, can be enriched and intensified in effect, when the simple material would fall flat.



PRIZE DESIGN FOR WALL PAPER, BY MISS MARBA VAN VLECK, PUPIL OF THE WOMEN'S INSTITUTE OF TECHNICAL DESIGN.

MRS. HAYES' PORTRAIT FRAME.

WE are enabled to present, for the first time, an illustration of the massive oak frame carved



A SKETCH FOR A DADO BAND, BY E. ALDIE CLEMENT.

for Huntington's picture of Mrs. Lucy Webb Hayes, and which now forms the prominent decoration of the Green Room of the White House, Washington. It was designed by Mr. Benn Pitman, and carved by his pupils of the Cincinnati School of Design. The frame is 10 ft. 6 in. by 6 ft. 6 in. Oak was selected in preference to a wood of warmer tint, to afford a contrast to the ruby velvet robe of the portrait. The annunciation lilies and the Maximilian sunflowers of the pilasters, also the hawthorn and water lilies on the lower rail, are cut in 1½ in. relief. The oak leaf decoration of the cone is 2¼ in. relief, while the clusters of grape vine, foliage and fruit, forming the capitals of the pilasters, are cut 8½ in. deep. The crest shows a conventional treatment of the Stars and Stripes.